

VINEYARD

revealing the relationship between Americans and their land

AN OCCASIONAL RECORD OF THE NATIONAL PARK SERVICE HISTORIC LANDSCAPE INITIATIVE

VOLUME VII, ISSUE 1 / 2006

Save the Date: Historic Landscape Initiative to Co-sponsor National Symposium at Cranbrook

The National Park Service Historic Landscape Initiative is pleased to announce that it will be partnering with The Cultural Landscape Foundation, *House & Garden* magazine, and Cranbrook Educational Community for a national symposium, **Patronage and Landscape**, to be held November 9-11, 2006 at Cranbrook House and DeSalle Auditorium at Cranbrook Educational Community, Bloomfield Hills, Michigan. The conference has received generous support from *House & Garden* magazine.

The two day symposium (one day of lectures and one day of tours) will explore the role of landscape patronage historically and today. Utilizing the renowned Cranbrook National Historic Landmark property (designated in 1989) as a point of departure, this symposium will aim to reveal, showcase, and celebrate great patrons of our collective cultural landscape, such as George Booth, J. Irwin Miller, George W. Vanderbilt, and the Ford family among others. The symposium aspires to have the following results:



First, the symposium will promote and encourage the preparation of National Register and National Historic Landmark nominations that more fully recognize the significance of historic designed landscapes and the role of patrons as visionary shapers and stewards of many of our most cherished historic designed landscapes. Too often in the past, nominations have focused on a historic structure(s) within a designed landscape that is also significant. Ironically, Cranbrook, the site of the symposium, is recognized as a National Historic Landmark only for its association with the architect Eliel Saarinen, so that George Booth's own Arts and Crafts estate within the campus is excluded from the Landmark's official "period of significance."

Second, the symposium will highlight the continuing need for stewards and patrons of America's designed landscape legacy. By showcasing the work at both the Cranbrook campus and the nearby Ford estates, in addition to drawing attention to earlier visionaries who sponsored and built nationally significant estates, parks, promenades, and other civic amenities across America, the symposium seeks to inspire a new generation of philanthropists.

To address this challenge, the symposium includes the following speakers and topics:

Keynote Address (Thursday Eve Dinner): The Spirit of Place: The Legacy of Funding the Built Environment

Richard H. Driehaus, President, The Richard H. Driehaus Foundation, Chicago, IL

Keynote Address (Friday): Patronage and Landscape

Laurie Olin, FASLA, FAAR, Practice Professor of Landscape Architecture and Regional Planning at the University of Pennsylvania, and Principal, Olin Partnership, Philadelphia, PA



Detail of gate, Cranbrook Educational Community, Bloomfield Hills, MI. Courtesy Charles Birnbaum.

Patronage/Patrimony: Inspiration, Recognition and Inspiration

Charles A. Birnbaum, FASLA, FAAR, Coordinator, National Park Service Historic Landscape Initiative

Cranbrook and Booth

Mark Coir, Director, Cranbrook Archives and Cultural Properties, Bloomfield Hills, MI

The Importance of Educating: Frederick Law Olmsted, Sr. and Landscape Patronage

Charles E. Beveridge, PhD, Series Editor, Papers of Frederick Law Olmsted, Washington, DC

Championing the Designed Landscape: The Olmsted Brothers and their Patrons

Arleyn A. Levee, landscape historian and designer, Belmont, MA

Jens Jensen and his work for Henry and Clara Ford

Robert E. Grese, Professor, Graduate Program in Landscape Architecture, School of Natural Resources and Environment, University of Michigan, Ann Arbor and Director, University of Michigan Matthaei Botanical Gardens and Nichols Arboretum

A Tale of Two Post War Cities: Columbus and New Harmony, Indiana

Meg Storrow, ASLA, Principal, Storrow Kinsella, Indianapolis, IN

Closing Keynote: A Brief History of the American Academy in Rome through the Lens of Sustainable Philanthropy

Adele Chatfield-Taylor, President, American Academy in Rome

Space will be limited. To learn more about the symposium, tours, and associated events, including information about registration and abstracts, visit www.tclf.org/cranbrook.

In This Issue

Features

National Symposium at Cranbrook	1
Update: Historic Designed Landscape Index	4

In The Field

Centennial Park in Nashville, TN	6
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In Every Issue

Survey: Fellowships of The Garden Club of Virginia	8
Survey Update: Historic American Landscapes Survey	11
Treatment: North Carolina's New Landscape Management Plan	14

The Last Word	16
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Mission of the National Park Service

The National Park Service is dedicated to conserving unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Service is also responsible for managing a great variety of national and international programs designed to help extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.



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Welcome to **VINEYARD**

It is with great pleasure that we present this seventh year of *Vineyard*. In this issue you will find the National Park Service Historic Landscape Initiative's (HLI) partnership projects, survey, registration and treatment work that you have come to expect.

Beginning with partnership projects, the HLI is pleased to announce our forthcoming conference, *Landscape + Patronage*. The conference will be held November 9-11 at the Cranbrook Educational Community in Bloomfield Hills, Michigan. In addition to this national conference, the HLI partnership efforts are showcased in two feature articles. First, the preservation planning and outreach efforts at Centennial Park in Nashville, TN, (page 7); second, the new landscape management plan undertaken by the North Carolina Department of Cultural Resources (page 14).

In addition to these HLI partnership efforts in the planning, treatment and management of cultural landscapes, this issue of *Vineyard* also highlights several exciting survey and registration initiatives. This includes an update on the HLI's Historic Designed Landscapes Index's efforts to document America's rural cemeteries (page 4); survey products of the annual Garden Club of Virginia Fellowships for students in accredited design and historic preservation programs (page 8); and, great strides being made by the Historic American Landscapes Survey (page 11).

Finally, please note that this edition of *Vineyard* and all of the HLI web offerings reside at our website at www.cr.nps.gov/hps/hli

Charles A. Birnbaum, FASLA
Coordinator, Historic Landscape Initiative

Mission of the Historic Landscape Initiative

The Historic Landscape Initiative develops preservation planning tools that respect and reveal the relationship between Americans and their land.

The Initiative provides essential guidance to accomplish sound preservation practice on a variety of landscapes, from parks and gardens to rural villages and agricultural landscapes.

The Historic Landscape Initiative is committed to ongoing preservation of cultural landscapes that can yield an improved quality of life for all, a sense of place, and identity for future generations.

Save the Date: Historic Landscape Initiative to Co-Sponsor National Symposium at Cranbrook

continued from cover

It is common knowledge...

...that one of the hallmarks of many great projects is that there was a great client. Designers are the first to mention them and their importance to their successful work. Patronage is a special and much rarer condition. What are the differences between a client and a patron?

A client hires a professional or an artist to do something particular for the client—to serve their needs and desires. A client pays for what he/she wants and is interested in.

A patron engages a professional or artist to explore things that the designer/artist is interested in—often which coincide with the patron's interests. Patronage is financial and other support, often over an extended period of time, for the artist to pursue their vision first.



TOP IMAGE:

Cranbrook Academy of Art, view from Southern end of formal garden with Carl Milles' "Sunglitter" in foreground. Founded in 1932, by philanthropists George Booth and wife Ellen Scripps Booth, the Academy is part of the larger Cranbrook Education Community.

MIDDLE IMAGE:

Saaren House, the home and studio designed by Eliel Saarinen, Cranbrook's resident architect from 1925 to 1950. Saarinen designed the house, while he and his wife, textile designer Loja Saarinen co-designed the garden.

BOTTOM IMAGE:

Cranbrook School, 1930-32. Remnant original plantings by landscape architect C. DeForest Platt.

COVER IMAGE:

Orpheus fountain by Carl Milles is a replica of one he designed for Stockholm, Sweden. Milles joined the Cranbrook family in 1931 as director of the Sculpture Department and resident sculptor.

All images courtesy Charles Birnbaum.

Historic Landscape Initiative--Index of Designed Landscapes Update

Charles Birnbaum and Nancy Slade
Historic Landscape Initiative
National Park Service

As previously reported in the fall of 2003, the Historic Landscape Initiative (HLI) is developing an Index of Historic Designed Landscapes (Vineyard IV, Issue 2, <http://www.cr.nps.gov/hps/hli/vineyard/Vol4Issue2.pdf>). The goal of the Index project is to create a comprehensive, searchable database for prioritizing and realizing future National Historic Landmark (NHL) and National Register of Historic Places nominations. It is the HLI's hope that the Index will serve as a catalyst for scholarly research, future state and local landscape inventories, Historic American Landscape Survey (HALS) documentation projects, cultural landscape reports, treatment/management plans, heritage tourism and a myriad of other interpretive endeavors.

Landscape Documentation:

The Index project includes two major components. First, for those historic designed landscapes already listed on the National

Register, the Index is designed to supplement the National Register documentation, with specific additional information about the historic designed landscapes and their creators. Second, the Index identifies and provides basic information on significant historic designed landscapes not yet included in the National Register.

At the present time, a review of National Register nominations is being conducted to determine how comprehensive these earlier nominations may be. Using a three-tier rating system, (with "0" for no documentation; "1" for some landscape documentation; and, "2" for well-documented) the narrative text, photographs, and plans are being assessed. Many designed landscapes are already listed on the National Register for their significance in landscape architecture. However, a designed landscape may be listed on the National Register without significance in landscape architecture, and if so, a search of significance in this field would not be successful. Because early nominations to the National Register often focused solely on architecture, a property may be listed because of an architectural feature within the landscape. This was the case at Golden Gate Park, in San Francisco, California. Here the Conservatory in the park was listed in 1971, while the park was not listed until 2004.

In some instances, the landscape gardener or landscape architect may be included in the nomination narrative, but is not included under the listing for Architect. Therefore, the designer's name associated with that property would not be found in a National Register database search by his or her name. The aim of the Index is to have a comprehensive and pliable list of nationally



significant landscapes that can be searched in multiple fields such as: geographic location, designer, time period, and landscape classification. In the case of landscape classification, the database includes eighty potential drop-down fields listed alphabetically from arboretums to urban plazas.

Searching By Landscape Classification:

One landscape classification in the Index's drop down list is Rural and Lawn Plan Cemeteries. This article serves as an update on the research findings from this specific type of historic designed landscape. The rural cemetery movement began in America in 1831, with the design and development of Mount Auburn Cemetery, in Cambridge, Massachusetts, by Jacob Bigelow, Henry A.S. Dearborn, and Alexander Wadsworth. Reflecting a shift in the burial customs of the time, rural cemeteries were developed away from the urban centers. Their designs took inspiration from French and English picturesque garden theories, and their tranquil and romantic style made them popular public spaces. Rural cemeteries included elaborate grave markers and sculpture, indigenous and ornamental plantings, and man-made lakes and ponds. Their plans featured winding roads and paths that followed the natural topography and highlighted romantic views and vistas. They became the most popular form of nineteenth-century cemetery design, and they continued to be the dominant style through the 1870s. Their pastoral and romantic themes influenced the development of large urban parks.



TOP RIGHT IMAGE:
Burnet Tomb, Spring Grove Cemetery.
Courtesy Birnbaum.

LEFT IMAGE: "Spring Grove Map of the Improved Portion," Spring Grove Cemetery, Cincinnati, OH. Courtesy NPS files.

The rural cemetery style was followed by the lawn plan design. It was popular from 1855 to the 1920s. Spring Grove, in Cincinnati, Ohio, is an early cemetery designed in the lawn plan scheme. In 1845, John Notman, the designer of Laurel Hill Cemetery, Philadelphia, Pennsylvania, designed Spring Grove as a rural cemetery. Cemetery designers and landscape gardeners, Howard Daniels and Dennis Delaney, carried out his plan. Adolph Strauch modified the cemetery's plan when he became Spring Grove's new Superintendent in 1855. Strauch's alterations to Spring Grove reflected an evolution in cemetery design, and its new style influenced future cemetery and management plans.

A lawn plan accorded the Superintendent more control over the cemetery's grounds. The plans strove for visual unity, and departed from the sentimentality of the rural cemetery towards a simpler, more spacious design. They accomplished this by using fewer plantings, and smaller grave markers, and by eliminating individual lot fences. Lawn plan cemeteries were more formal than rural cemeteries, while maintaining a park-like setting. They combined the rural beauty of the suburban lawn with the permanence of classical monuments.

To date, one hundred twenty rural and lawn plan cemeteries have been identified for the Index. Of these, fifty-eight are already included in the National Register of Historic Places, while three are recognized as National Historic Landmarks, including Mount Auburn, Cambridge, MA, Laurel Hill, and Woodlands, Philadelphia, PA. Others, like Green-wood Cemetery, Brooklyn, NY, and

Spring Grove, Cincinnati, OH, are also advancing their NHL nominations. At the time of this writing, forty-two of the fifty-eight National Register properties already listed with rural and lawn plans have been reviewed to assess how completely the historic designed landscape is documented.

Beginning with nominations that were designated in 1975 and continuing to the present, the landscape documentation varies. However most nominations tend to fall somewhere in the middle range of the three-tier scale previously discussed. Based on this review the following trends are worth noting: Massachusetts has the most listings with eight, followed by New York with five. Forty-five other National Register rural cemeteries are found in states from Maine to Louisiana and as far west as Indiana.

Search by Designers Name:

In addition to a search by landscape classification, a search can also be made by landscape designer. To date, the database includes thirty-six designers of rural and lawn plan cemeteries. Many early rural cemeteries were established by civic and business leaders and laid out without a formal cemetery plan. The database lists twenty-eight rural cemeteries whose designer has yet to be identified. Some early cemeteries, like Green-wood in Brooklyn, were laid out by civil engineers. Major David B. Douglass, a civil engineer, was responsible for the design of Green-wood Cemetery, (1838), and Albany Rural, in Menands, New York (1844).

One of the most active rural cemetery designers was Howard Daniels (1815-1863). Daniels trained as an architect but also worked as a landscape gardener. He designed many rural cemeteries in both the Midwest in the 1840s, and in New England in the 1850s. His last cemetery, Oakwood Cemetery, in Syracuse, NY, designed in 1859, is considered to be one of his best. Howard Daniels and Major David D. Douglass are two designers whose work contributed to the foundation of the profession of landscape architecture. Other important rural cemetery



designers found in the Index include Niles Bierragaard Schubarth, Adolph Strauch, and Almerin Hotchkiss. Of the thirty-six listed cemetery designers, many, such as William Le Baron Jenny, H.W.S. Cleveland, and George Kessler, would go on to design parks and park systems which would shape America's public landscape.

A search of Howard Daniels' name in the Index includes two National Register rural cemetery properties, Spring Grove in Cincinnati, and Woodland in Cleveland, Ohio. The search also includes six other Daniels' designed cemeteries, including Oakwood Cemetery, which are not listed in the National Register. These are potential properties for study in the future, and possible National Register nominations.

The HLI hopes that the Index will serve as a catalyst for future National Register and National Historic Landmark designations. If you know of existing historic designed rural cemeteries in your community that are not listed on the National Register of Historic Places, and should be included in the Index holdings, please contact Nancy_Slade@contractor.nps.gov.

For Additional Information:

Linden-Ward, Blanche. *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery*. Columbus: Ohio State University Press, 1989.

Sloane, David Charles. *The Last Great Necessity*. Baltimore: Johns Hopkins Press, 1991.

Birnbaum, Charles and Robin Karson, Ed. *Pioneers in American Landscape Design*, New York: McGraw Hill, 2000.



TOP RIGHT IMAGE:
Adolph Strauch. Courtesy NPS files.

LEFT IMAGE:
Cedar Lake in Spring Grove Cemetery. Courtesy Birnbaum.

Planning for the Future of a Nationally Significant Neighborhood Park

Wesley M. Paine, Director
The Parthenon at Centennial Park
Nashville, TN

The Nashville Parthenon is the world's only full-size and detailed replica of the 5th-century BC temple in Athens, Greece. Built to take advantage of Nashville's nickname, "Athens of the South," it was the Fine Arts Building for the Tennessee Centennial Exposition of 1897, which celebrated Tennessee's first 100 years of statehood. This structure was a replica only on the outside; the interior was a series of galleries for the display of paintings and sculpture gathered from around the world for the Exposition. At the end of the six-month-long exposition the people of Nashville refused to allow the Parthenon to be demolished along with the rest of the buildings erected for the Centennial.

In 1903 the Board of Park Commissioners was formed and by 1909 had succeeded in acquiring the Centennial Exposition site as one of the city's first parks. Until that time, the area had been slated to be subdivided into residential lots. Since most of the exhibition buildings had been removed after the Centennial ended, the park was in need of comprehensive planning and landscaping. An initial budget of \$25,000 was appropriated. Among other improvements, the Parthenon received much needed repairs, roads were restored and the grounds surrounding the structure were mowed, raked

and planted with over 850 flowering plants, bushes and trees. Events such as recitals, historic reenactments, plays and pageants occurred on the grounds. In a very short time Centennial Park became a popular place to be.

The decorative plaster material of the Centennial Parthenon deteriorated rapidly over the 23 years after the Exposition and in 1920 the Nashville Parks Board decided to rebuild the Parthenon out of permanent materials and to make the interior as well as the exterior a replica of the Athenian temple. This process, which reused the foundation and walls of the 1897 structure, took nearly eleven years and provided Nashville with not only a physical manifestation of its self image, but an art museum with a permanent collection of American art and galleries on a lower level. It symbolizes to present-day Nashville what Athena and the Parthenon represented in ancient Athens: education and the arts in a peaceful city that nurtures all of its citizens. The Parthenon is Nashville's most recognizable landmark—to tourists, to generations of schoolchildren, and to life-long Nashville residents for whom it has evoked special memories and connections over the years.

Over the years since the grounds of the Centennial Exposition became Centennial



Park, various buildings have been added; the most significant of these is the swimming pool complex, built in 1932 in the northeast corner of the park. Closed in 1959 along with all the park's swimming pools, the bath house was renovated and reopened in 1971 as a teaching center for painting, pottery and other visual arts, with a small exhibition space, and with the pool itself turned into a sculpture garden. A community center and a croquet center were part of the improvements included in a 1959 bond issue. Both are located along the western edge of the park and both have changed function since their original construction. As the neighborhood around Centennial Park changed, there was no longer a need for a traditional community center with its gym and club rooms. In the early 1970s this building, too, was renovated to become a teaching center for the growing arts program offered by the Parks Department. In the 1990s the clay croquet court was paved and under its immense shed roof now Big Band dances occur on Saturday nights in the summer.

These, plus a large picnic shelter, likely dating from the 1930s, and a rose arbor that is even earlier, are the architecturally and historically significant landscape features punctuating Centennial Park. Other smaller constructions of debatable merit and usefulness have been added over the years. Centennial Park is also home to various monuments to important people and events, along with a steam locomotive and an F-86 fighter jet, acquired in 1953 and 1961 respectively.

TOP IMAGE:
Historic view of extant
perimeter stonewall
along West End Avenue
frontage. Courtesy Metro
Parks & Recreation.

RIGHT IMAGE:
Historic view of boating
on Lake Watauga.
Courtesy Metro Parks &
Recreation.



In 1990, with the unveiling of the colossal re-creation of Phidias' Athena inside the Parthenon, citizens who had supported its construction formed a membership organization, Parthenon Patrons, to continue support of the museum's programs and activities. Fifteen years later, in 2005, that group, recognizing the changes once again taking place around this beloved city park, decided to expand their focus to include the entirety of Centennial Park's historic designed landscape and renamed themselves Friends of Centennial Park and the Parthenon. This broader focus, however, brought up questions of need, priority and urgency. There were conversations with Parks administration and a general agreement that among the first priorities for care are seven monuments scattered throughout the park, all needing significant consolidation and repair. In order to determine the extent and cost of the necessary repairs and the relative urgency among the seven historic landscape features, the Friends allocated \$20,000 for a complete survey by a conservator. This report will detail structural and surface damage, outline a proposal for treatment and estimate the cost of that work.

Questions also arose about the placement of the monuments within the park. For example, are they all in the locations associated with the park's period of significance, and are these locations appropriate for ongoing care and management? There was even a question about the feasibility of saving one piece that is in such a deteriorated condition the Parks Department has enclosed it in a fence. The Parks Department expressed the hope that the Friends would, in addition to funding the conservation of the monuments, interest themselves in raising funds for the



*LEFT IMAGE:
Island in Lake Watauga,
2006. Courtesy Birnbaum.*

*BOTTOM IMAGE:
An aerial view over
Centennial Park, with the
Parthenon in background,
2006. Courtesy Birnbaum.*

construction of a new visitors center adjacent to the Parthenon.

In order to help devise a prioritized plan for their involvement in the future of Centennial Park, the Friends invited the Coordinator of the National Park Service's Historic Landscape Initiative (HLI) to come to Nashville, look at the Park and its monuments, and offer suggestions. The Coordinator of the HLI met with parks administrators and community leaders, gave a public lecture, facilitated a luncheon discussion with community leaders, and led an interpretive tour of the park for board members, park personnel and interested public. In all of this work the HLI addressed the benefits of comprehensive preservation planning within the context of a revitalizing community context. In articulating this approach to Nashville's Midtown neighborhood the HLI cited the neighborhood parks of Chicago and Louisville, KY as two sterling examples to follow where historic preservation, design and

the potential for the parks to serve as engines for neighborhood revitalization have all worked together. Among the strongest recommendations for Centennial Park was that the Friends and the Parks Department should gather and organize the history of the park and assess its evolution over time to guide present day use and management issues. The HLI noted that

while large portions of its history are well known and well documented, there are equally large portions with scattered documentation where the continuity of history is unclear. Opportunities for potential partnerships were also explored, such as the potential to collaborate with graduate students from Vanderbilt University (whose campus is adjacent) to assist with the development of a systematic and complete history of the park, from its days as a racetrack before the Centennial Exposition to the present.

A probable outcome of writing a complete history of the park will be the emergence of an overall period of significance. Determining such a period will be of great assistance as together the Friends and the Parks Department's administration develop a master plan for the park. Are there buildings that should be rehabilitated or restored while later additions outside of the period of significance could be eliminated? Where can and should new construction go? Were there once water features, now gone, that should be brought back? What about planted areas, such as a maze, that exist in undated photographic evidence? The goal is to establish a working document that will guide the city and the Friends over the next twenty-five years in the planning and management of Centennial Park in ways that honor its past and the intent of the designers, while serving the citizens of Nashville and the tourists that visit the park today and into the future.

Wesley M. Paine is the Director of The Parthenon at Centennial Park. She can be reached at Wesley@parthenon.org



VINEYARD—VOLUME VII, ISSUE 1—PAGE 8

What I Did Last Summer: Favretti Fellowship Spotlight

Penelope F. Heavner

As one of the two Garden Club of Virginia Favretti Fellows working on Gay Mont in the summer of 2005, it was thrilling to work with primary research materials and discover the rich resources available at Virginia libraries and historical societies. Through the handwritten letters, diaries, and ledgers of the Bernard family, the past came alive in an immediate and very personal way, especially when reading a travel diary kept by the young, newly married John Bernard Hipkins of Gay Mont on his first trip abroad.

But there was far more to the internship than documentary research. Through Will Rieley, the landscape architect for The Garden Club of Virginia, and the other Favretti Fellow, Courtney Hinson, we learned how to interpret the historic landscape of Gay Mont—how to identify old

road beds, how to detect where the old yard or curtilage had been located, how the system of measuring in rods continued in Virginia up through the early years of the nineteenth century, and how to use surveying equipment to measure slope (especially important in a Virginia falls garden). In addition, we learned about “stamina,” as we bushwhacked through underbrush; took measured drawings in the mid-summer Virginia sun; fended off mosquitoes; and drove long distances in search of documents or photos in collections scattered across Virginia.

Garden Club meetings provided real-life exposure to difficult and complex historic preservation decisions, such as, how do you allocate limited resources? In an historic property with a long history how do you determine which era to focus on, and how do you integrate contemporary additions with the historic property? There was also the opportunity to observe the day-to-day operations of a busy landscape architect’s office.

While Mr. Rieley was always available to answer questions or help with problems, the emphasis of the internship was on self-direction and it was clear that this was “our” project. Hence, our immersion in the history of Gay Mont and its previous owners made it challenging not to think of Gay Mont as “our” property. We came to feel very protective of Gay Mont and its previous owner, Mr. Patton, who had worked very hard in preserving the property.

Sitting on the front porch at Gay Mont at the end of the day listening to the birds and looking out across the expansive Rappahannock River valley, we shared a quiet feeling of satisfaction in knowing that through our endeavors we had participated in the preservation of Virginia’s rich cultural landscape heritage.

Penelope F. Heavner, of George Washington University’s, Graduate Certificate Program in Landscape Design was a Favretti Fellow in the summer of 2005.

across Virginia. Sabine Hall near Warsaw, was built by Robert (King) Carter of Corotoman for his son Landon in 1730. A terraced garden extended from the house at the top of the hill to the fields below and provided a sweeping view of the Rappahannock River. Included in the “falls” gardens were both flowers and vegetables. Mario Herrada, a student at the University of California, Berkeley, created a beautifully rendered plan for the garden as it existed in 1996.

Darrin Alfred (University of Colorado at Denver) documented Eyre Hall in Cheriton on the Eastern Shore in 1997. This Virginia Historic Landmark, built in the mid-1700s, has an exquisite formal garden, out-buildings, and the ruins of an orangerie.

The houses and gardens of Bremono near Palmyra, including Upper Bremono, Lower Bremono and Bremono Recess, have been the subject of extensive study by four fellows over a period of three years: Chris Stevens, (University of Virginia) documented Bremono Recess in 1999; Brooke Whiting (University

Detail of Rosewell Plan, Gloucester. Delineated by Ginnifer McGill, 2003. Courtesy The Garden Club of Virginia.



continued on page 10

The Garden Club of Virginia continued from page 9

of Pennsylvania) undertook extensive research and prepared a thorough report on Upper Bremono in 2000; Adriane Fowler (University of Virginia) mapped the Upper Bremono property in 2001, and that same year Jocelyn Chorney (University of Winnipeg) completed drawings and a narrative on Lower Bremono. The Bremono properties, originally built by John Hartwell Cocke, are an extremely important part of the history of the Virginia landscape.

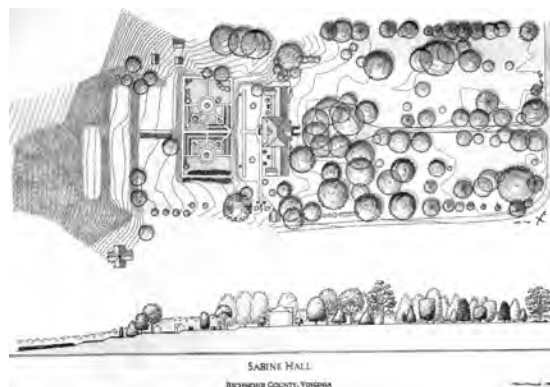
Sarah Trautvetter (University of Virginia) studied Old Mansion in Bowling Green. An allee of cedar trees lining the entrance still exists, as do the extensive earthen terraces. A journal kept by the owners of the property and many old photographs provided a wealth of information, and Trautvetter's drawing documents the garden as it existed in 2002.

Rosewell Plantation in Gloucester, served as Ginnifer McGill's (University of Virginia) site. In 2003, she traced the histo-

ry of the grounds from the early Indian settlement through several different owners, from the Page family in 1694 to the Gloucester Historical Society today. The house itself is a ruin, having burned in 1916. Efforts prior to McGill's report had concentrated primarily on the building's stabilization. Her report collects important data about the landscape in one document and sheds new light on this immensely important site.

Andrew Kohr (Ball State University) studied Mirador in Albemarle County. The house, originally built in 1842, was the childhood home of Lady Astor, and later, Nancy Lancaster, who developed the existing gardens. The Kohr report traced the evolution of the grounds from its inception to the present day. Mirador is known also for its majestic trees, many of which exist today as documented in Kohr's measured drawings of the site.

In 2005, the Garden Club selected three fellows to work on two different sites: Penny



Heavner (George Washington University, see box, page 9) and Courtney Hinson (North Carolina State University) worked on Gay Mont in Port Royal; Jacqueline Luzar (Ball State University) worked on Dan's Hill in Danville. The descriptions of Gay Mont's gardens during this period rival those of Monticello at the same time. The grounds included river and meadow views, a pond, riding trails, a deer park, an orchard and a formal garden. Dan's Hill exhibits some of the most extensive terracing of any early 19th-century site in Virginia. The existing landscape, includes the terraced gardens, two small lakes, a tennis court, swimming pool, pool house and gazebo.

These fellowships offer students from all over the country the opportunity to come to Virginia to learn about the early history of gardens in America. In turn, the Commonwealth and the nation benefit from their unique perspectives. One of the most recent fellows, Jacqueline Luzar of Ball State University, noted, "I've become extremely attached to Dan's Hill. I really hate to leave it."

The Garden Club of Virginia fellowships have been offered for only ten years, and already the fellows have contributed greatly to the body of knowledge about Virginia gardens. This record will be one of the most important contributions The Garden Club of Virginia will have made to garden and landscape history in America.



LOOKING NORTH
TOWARDS GAZEBO

ABOVE IMAGE:
Sabine Hall Plan, near Warsaw.
Delineated by Mario Herrada, 1996.
Courtesy The Garden Club of Virginia.

LEFT IMAGE:
Detail sketch Dan's Hill. Delineated
by Jacqueline Luzar. Courtesy The
Garden Club of Virginia.

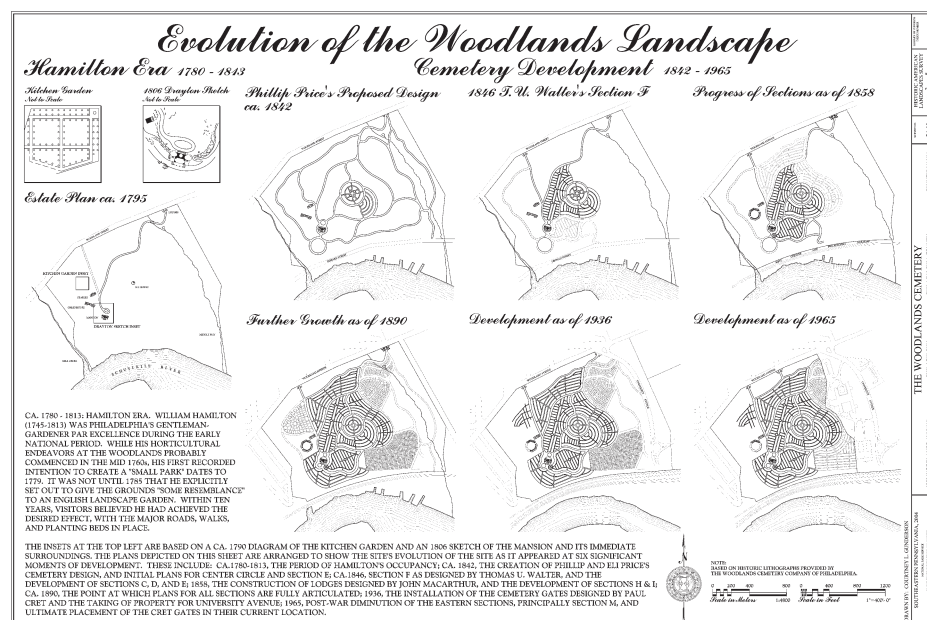
William D. Rieley is the Landscape Architect for The Garden Club of Virginia. He can be reached at wdr@rieleyandassociates.com.

Historic American Landscapes Survey

Paul Dolinsky, Chief
Historic American Landscapes Survey
National Park Service

Since its creation in 2000, the Historic American Landscapes Survey (HALS) has made substantial progress in developing guidelines for landscape documentation, establishing recordation prototypes, and developing a strong network of support within the professional community.

The foundation of HALS will be the newly established network of HALS/NPS District officers. Using a methodology from the Historic American Buildings Survey (HABS), a network of historic preservation professionals has been established across the nation in virtually every state. In 1933, a professional architect in each American Institute of Architects (AIA) Chapter was selected as the District Officer. Usually, these architects were from chapters that had the most interest or strongest knowledge base in historic structures. Their responsibilities included coordinating HABS activities and identifying architecture worth documenting. In other words they were the office & project manager as well as knowledge base for the planned



three-month existence of the HABS program. HABS is about to celebrate its 75th anniversary, and many of these district officers developed substantial careers that became the backbone of the historic preservation movement in the United States. The newly established network of HALS District Officers (developed in concert with regional chapters

of the American Society of Landscape Architects) will have similar responsibilities, but will have the benefit of contemporary technology and communication to aid them in developing statewide inventories and activities to support a permanent HALS. For example, a new digital inventory form has been developed that will facilitate gathering and prioritizing sites of landscape significance in an effort to identify documentation projects. These first district officers will be pivotal in the development of HALS activities at the chapter level and instrumental in securing HALS as the premier program for the documentation of significant historic landscape architecture. As such, each has been presented with a certificate acknowledging their role. A copy of each certificate has been sent to the HALS administrative archive at the National Archives, permanently documenting the role and contribution of these District officers.



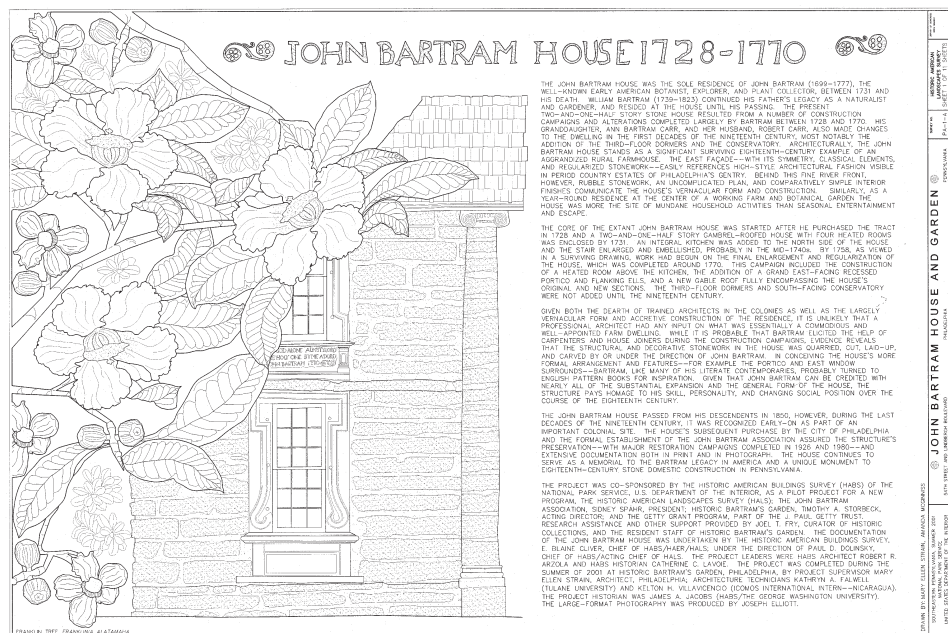
TOP IMAGE: The Woodlands Cemetery, Courtney L. Gunderson, Delineator. The evolution of the Woodlands Cemetery.

LEFT IMAGE: At the Woodlands Cemetery, Courtney L. Gunderson gathers GIS data. Images courtesy HALS, NPS.

HALS Update continued from page 11

A similar network has been established within the National Park Service. Professionals in each region of the NPS have been identified and linked with the new HALS District Officers in an effort to respond quickly to questions, coordinate documentation projects or identify professionals across the United States who might be able to produce HALS documentation. In June of 2001 the ASLA received a \$20,000 National Center for Preservation Technology and Training (NCPTT) grant to develop new guidelines for landscape architectural documentation. Throughout 2002, three multidisciplinary documentation symposia were held to develop the criteria for the guidelines for measured drawings, written history, and large-format photography.

The ideas and criteria developed in these symposia were refined into draft guidelines by The Jaeger Company (measured drawings), Robinson & Associates with Noel D. Vernon (Written History), and Tom Lamb (large-format photography). The drafts were subsequently edited and reorganized by the permanent staff of the Historic American Buildings Survey and are currently available in final draft form on the Historic American Landscapes Survey website (<http://www.cr.nps.gov/habshaer/hals/>). As such they will change and develop as our national archive of historic landscapes grows.



Meanwhile, the list of projects undertaken by the HALS Washington Office, as well as by professionals across the United States, continues to grow. Currently, there are more than 40 projects that have been assigned HALS numbers, an alphanumeric code based on state abbreviation and project chronology. Fourteen states are currently producing a number one project, and the first project was completed in Vermont. HALS VT-1 is the Marsh-Billings-Rockefeller National Historic Site in Woodstock, VT.

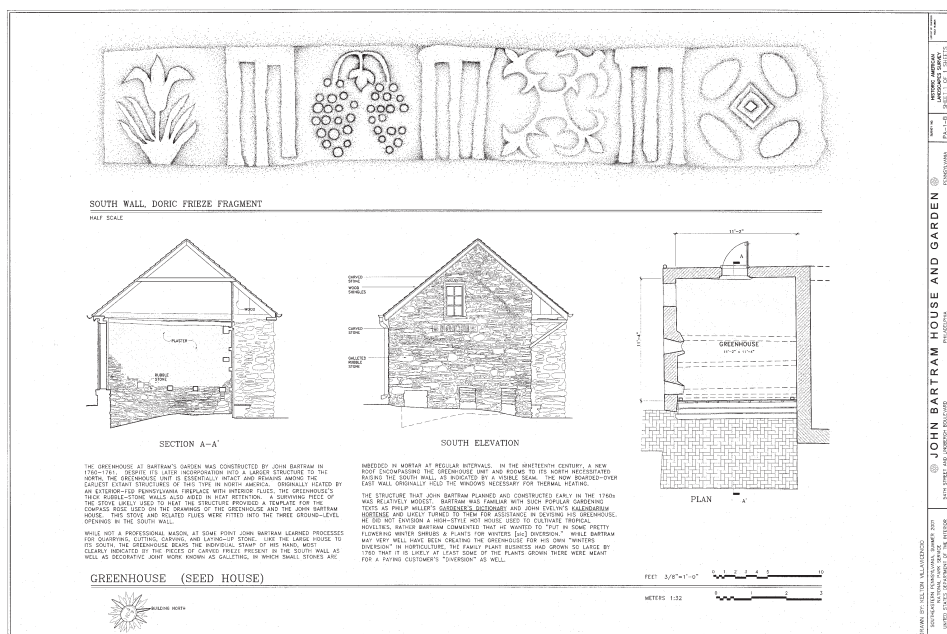
Another major HALS documentation project was undertaken at the John Bartram

House and Garden in Philadelphia, Pennsylvania. John Bartram (1699-1777), was a well-known American botanist, explorer and plant collector, and his garden is the oldest surviving botanic garden in the United States. Measured drawings, written history and large-format photography were completed for the house and gardens. The project was funded utilizing a small amount of HABS money dedicated to documentation projects in Southeastern Pennsylvania.

Similar documentation was completed for another Southeastern Pennsylvania project, the Woodlands. The neoclassical country estate of William Hamilton along the banks of the Schuylkill River became the centerpiece of a large rural cemetery conceived in the 1840s. The curvilinear cemetery is designed to wrap around the mansion house and is filled with a great variety of fine botanical specimens and monuments. The project included the experimental use of Geo referencing of historic maps and overlays, as well as individual Geographic Information Systems (GIS) data for monuments and landmarks.

TOP IMAGE: John Bartram House and Garden, Mary Ellen Strain and Amanda McGinnis, Delineators. John Bartram house overlaid with sketch of Franklin Tree (Franklinia alatamaha).

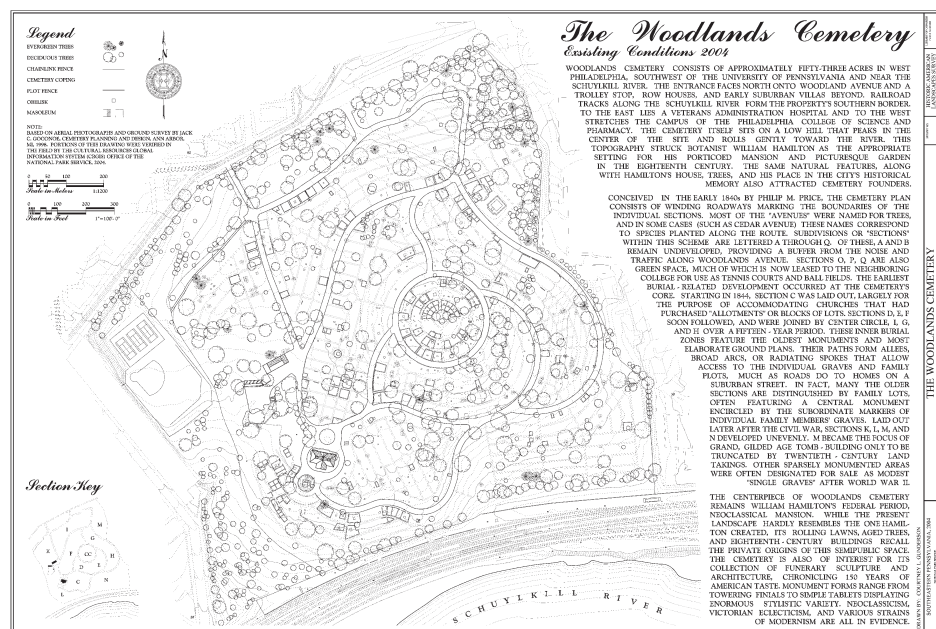
LEFT IMAGE: John Bartram House and Garden, Kelton Villavicencio, Delineator. Plan, elevation and section of John Bartram's greenhouse. Images courtesy HALS, NPS.



At the same time, projects are being developed that will add to the ever-growing archive of American landscape architecture. Plans are being developed to produce written history, measured drawings and large-format photography for Hill-stead, a remarkable 150-acre estate in Farmington, Connecticut. It was designed by Theodate Pope Riddle (1867-1946), one of the first professional women architects in America, with the help of Warren Manning. It is considered to be one of the finest Colonial Revival masterpieces in the United States.

The National Park Service has been quick to realize that HALS can provide excellent baseline documents to maintain significant historic landscapes. For example, during the summer of 2006 a small HALS team will produce measured drawings, written history and large-format photography of the Theodore Roosevelt Memorial on Roosevelt Island in Washington, DC. This documentation will be used to rehabilitate the site.

Another NPS project will be undertaken at the Antietam National Battlefield. HABS has been developing architectural documentation of many of the farmsteads and monuments that make up the battlefield landscape, but to date no one has actually studied the overall agrarian landscape in a effort to manage all the existing data. Through a large scale Geographic Information Systems



project, historic maps will be Geo referenced. These maps will have links to existing HABS drawings, photographs and histories, thereby producing a valuable facilities management prototype for how the National Park Service can use HABS, HAER and HALS documentation for daily needs.

Currently funded through a small amount of support from its sister programs, the Historic American Buildings Survey (HABS) and the Historic American

Engineering Record (HAER), HALS has been promoted, and numerous projects have been undertaken that are helping to make it a valuable and recognizable preservation program among the cultural programs of the National Park Service. In May of 2005, the first full-time, permanent Chief of HALS was appointed.

The establishment of HALS as a separate program from HABS and HAER recognizes the unique characteristics of historic landscapes and will add to the rich legacy of documentation of the historic built environment.



TOP IMAGE: The 2004 Existing Conditions Plan, Woodlands Cemetery, Courtney L. Gunderson, Delineator.

LEFT IMAGE: A southeast view of the John Bartram House and Garden. Joseph Elliott, Photographer. Images courtesy HALS, NPS.

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North Carolina Department of Cultural Resources Unveils New Landscape Management Plan

Jeff Adolphsen, RLA
Restoration Specialist
Restoration Branch, North Carolina
State Historic Preservation Office

The Historic Landscape Initiative (HLI) has served as a peer reviewer for the North Carolina State Historic Preservation Office (NCSHPO) for the past couple of years. As this is among the first such initiatives for a state historic preservation office (SHPO) in America, this issue of Vineyard spotlights this work. For additional in-depth information visit the web link noted in the body of this essay.

The North Carolina Department of Cultural Resources (DCR) has unveiled its long-awaited Landscape Management Plan. The purpose of the plan is to establish a sound, environmentally conscientious roadmap for all landscape projects within DCR. The plan is but one component of DCR's contribution to N. C. Project Green, which is a state initiative meant to embrace sustainable planning practices for all state agencies. The need for such a plan was identified in the long-range goals of DCR's Environmental Sustainability Plan that was adopted in 2001.

The Landscape Management Plan is in the format of an "electronic notebook" that can easily be modified as new information from other sources and organizations is made public, and as new technology is made available. Thus, up-to-date material can be "clipped" into the notebook, and the plan can remain current instead of becoming out-of-date shortly after being adopted. The plan is available at the NC Project Green website at www.p2pays.org/ref/07/06568/2001/intro.htm.

General landscape maintenance issues, such as lawn cutting, irrigation, fertilization, pathogen/pest control, and weeding, are broadly discussed within the text of the plan. These landscape maintenance issues are discussed in greater depth by listing specific examples within DCR where a specific action was undertaken when applicable. Lastly, each landscape maintenance issue includes a list of sources for additional information if the reader requires more specific information.

Departmental properties where the plan will be applied are widely varied. They include those properties that are historic and not historic; rural and urban; rehabilitated for uses other than their original use, and located in various settings and microclimates



from the Coastal Plain, through the Piedmont, to the Mountain region. The specific departmental properties where the plan will be applied include: the 27 state historic sites—including the North Carolina State Capitol, the USS North Carolina Battleship Memorial, Roanoke Island Festival Park, and Tryon Palace Historic Sites and Gardens—the North Carolina Museum of Art (NCMOA), the North Carolina Museum of History, the Museum of the Albemarle, the Museum of the Cape Fear, the Mountain Gateway Museum, the North Carolina Maritime Museum (Beaufort, Southport, and Roanoke Island), the Eastern Office, the Outer Banks History Center, Underwater Archaeology Branch, the Office of State Archaeology Research Lab, the Archives-State Library Building, the State Records Center,

TOP IMAGE: Charles B. Aycock's Birthplace, Wayne County. The North Carolina Division of State Historic Sites sweeps the front yard of the house to provide an appropriate setting for the house.

LEFT IMAGE: Bentonville Battlefield, Four Oaks vicinity, Johnston County. The visiting public experiences the adjoining land maintained in an agricultural setting, as it was during the battle on March 19-21, 1865. Images courtesy North Carolina Department of Cultural Resources.



the Old Records Center (Historical Publications), and the historic houses that contain administrative offices for Historic Sites, the Office of State Archaeology, the State Historic Preservation Office and the North Carolina Arts Council.

Of the properties listed above, many are considered historic, and their historic significance and features must be taken into consideration and protected when applying a maintenance regimen in order to preserve the integrity of the property. The production of a Cultural Landscape Report (CLR) at the department's historic properties is encouraged since it will provide an understanding of the evolution of the historic landscape. The CLR will document the progression of the landscape, and it will provide the information necessary to make sound decisions once a treatment (preservation, rehabilitation, restoration, or reconstruction) for the property is selected. A Preservation Maintenance Plan (PMP) for each historic property is also recommended. A PMP is a site specific report meant to guide the maintenance of a property without compromising the integrity of that property.

Users of the plan will undoubtedly find that the goals of sustainability may at times come into conflict with the goals of historic preservation. It is at these areas of overlapping interest where creative solutions will need to be carefully formulated and executed. A property's historic designation should not preclude it from being maintained in an



environmentally sensitive manner; however, the features of those historic properties should not be compromised as a result of implementing a sustainable landscape management plan. It is after all the aggregate of those features that characterize a property as historic, and as the trustee of many of the state's most significant historic properties, it is the charge of DCR to preserve and properly maintain those properties for future generations. The intent of the plan is not to be proscriptive, but to provide direction when making landscape decisions.

Many of these preservation and environmental goals will seem foreign to the visiting public; however, they should be regarded as opportunities to educate the public about the property and the plan. It is through the creation and implementation of such plans that sustainability and historic preservation can coexist.

TOP IMAGE: Gallants Channel Before—the North Carolina Maritime Museum, Beaufort, Carteret County, is undertaking a multi-year project to control shoreline erosion at the site of a former fish meal factory.

LEFT IMAGE: Gallants Channel After—North Carolina Maritime Museum, Beaufort, Carteret County. The construction of a small revetment and the installation of a sill will help stabilize the eroding shoreline.

Images courtesy North Carolina Department of Cultural Resources



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To Obtain Additional Information About Topics Covered in this Issue of Vineyard

Garden Club of Virginia, *information can be found at their web site:*

<http://www.gcvirginia.org/index.html>

Virginia Garden Club Fellowships, *information can be found on their web site:*

<http://www.gcvirginia.org/Fellowships/fellowships.html>

Patronage and Landscape Symposium

November 9-11, 2006

Cranbrook House and DeSalle Auditorium
at Cranbrook Educational Community
Bloomfield Hills, Michigan
For more information visit
The Cultural Landscape Foundation web site:
<http://www.tclf.org/cranbrook/index.htm>



N.C. Project Green

<http://www.p2pays.org/ref/07/06568/2001/intro.htm>

Historic American Landscape Survey (HALS)

visit their web site: <http://www.cr.nps.gov/habshaer/hals/>

for HALS guidelines: www.cr.nps.gov/habshaer/hals/guidelines.htm

Historic Landscape Initiative (HLI) Index, *information about the Index Project:*

Contact Nancy Slade at: nancy_slade@contractor.nps.gov

Do You Have a Friend or Colleague Who Would Like to Receive Vineyard?

Send name, address, phone, and e-mail to Historic Landscape Initiative, Heritage Preservation Services, Preservation Initiatives, National Park Service, 1849 C Street, NW, (2255), Washington, DC, 20240 or email nancy_slade@contractor.nps.gov